

MODERN FABLES

BY GEORGE ADE.

The Experimental Couple and the Three Off-Shoots.

MAN and Wife had three sons. The first, named Abraham Lincoln Tibbets, was born in 1822, his name was promptly registered in the City.

The second, who arrived in 1827, was named Arthur Tibbets, and was registered in the City.

The third was of the Vintage of 1832, and was named Ulysses Tibbets, and was registered in the City.

The Tibbets family lived in the City, and the first son, Abraham, was a very successful man, and was a member of the City Council.

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Chester A. Arthur Tibbets.

Cousin residing in a drowsy Corporation of about 1,000 Souls, figuratively speaking. He went to the Grammar School and what he didn't learn at School he learned in Back Alleys and Box Cars. However, his Parents were happy in the Knowledge that he was beyond the influence of the gaudy Play House, the slyed Buffer, and the seductive Dancing Academy. He was out where nothing happened unless the Boys started it themselves. So they started it.

When he was twenty he was sent to the City, an extra fine Specimen of what the Small Town can produce. He had his Hair combed down into his Eyes. He wore a punky little Derby, about two sizes too small. The turn-down Collar was four inches high and he wore a navy-blue Cravat with a copper Button for a Scarf-Pin. Furthermore, he wore a Suit of Clothes that was intended for a gentle Creature. On his Hand he had a Button Photograph of the Girl who worked in the Millinery Store.

"Are you made up for a Masquerade or is this the regular Regatta?" asked his Father.

"Go Way Back and Set Down," replied Art, for he knew the Village Rectory and was on to all of last year's Gags.

"What do you propose to do for yourself?" asked Mr. Tibbets.

"I want to travel with a Circus or Minstrel Troupe, and I don't much care which," replied Art.

As the Boy appeared to be somewhat Lumpy about the Pockets, his Father threw him down and searched him, finding on his Person, a \$2 Revolver, a Pack of Cigarettes, a 1-pound Plug of Tobacco, and a small box of Soap.



Abraham Lincoln Tibbets.

sterling Worth mentioned in Political Biographies, had been raised on the Farm. They figured that if Chub could be left in the Country to run with the Livestock, he would grow up to be a sturdy and self-reliant Character, with no banking for Soda Water and the Military Schottische.

Therefore Chub was sent out to live with Uncle Jabez Quackenbush, an Agriculturist who owned 182 Acres and was still wearing the Army overcoat that the Government had given him when the War broke out. Chub slept on a Feather Tick in a room where they had the Seed Corn hung on the Rafters. Uncle Jabez would vank him out at 4:30 G. M. and in the morning Chub would have a Candle-Lighting, so that usually he had two Meals in the Dark. On Sunday he and the Uncle would in the Hay Mow and read Almanacs. In the Winter he attended a District School and learned to bound Patagonia but he did not go to any demoralizing Shows or learn to pick up slip Slang.

When he was 18 he seemed to be past the danger of the sea and Uncle Jabez took him to the Train and told the Conductor where to put him off. On the way back to the City he bought an oval Box of Pigs from the Train Boy and lost his Hat out of the Window. When he arrived at Home and entered the House, it sounded like a Crowd coming in. His Mother took one Look and fell backward. There was a Neutral Zone between his Vest and Trousers, and he had been raising Warts on himself.

For two months after he arrived they kept him under close guard. The neighbors were very kind. He gave way at the Knees every time he stepped. If a member of the Opposite Sex spoke to him he usually bowed into something Breakable. At the Table he did a Sword-Swallowing Act and Drank out of the Spoon.

"We made a mistake in leaving him so long in the Tail Grass," said Mr. Tibbets. "But what we have tried the two Ex-tremes, we know just what to do with Art. We shall send him to a small town, where he must associate with bright Youth of his own age and yet be away from the distracting and corrupting influences of the Big City."

Accordingly Art was farmed out to a



Ulysses S. Grant Tibbets.

he had met the Night before. If he had not set out on the Pavement and told his Mother that it would have broken in the Habit of Eating.

Link was what they called a Lover in the City. Mr. Tibbets realized that City Life had an enervating Effect on him and made them Superficial and Wise in their own Concepts.

Chub was a year old and not yet susceptible to the Matinee Habit, so his Parents decided to send him out to the Green Fields and keep him there until he had developed a Character. Mr. and Mrs. Tibbets knew that all the Men of

A Lightning Matinee.

"Ten Acts of Richelieu in Eleven Hours" in Mobile and New Orleans.

(New Orleans Picayune.)

"After many years' absence, one of the saddest things connected with my return to New Orleans is to find that my old friend, Nat Burbank of the Playhouse, has passed away to the beyond," said T. C. de Leon, the veteran newspaper man, author and theatrical manager, who is one of the lecturers before the Catholic winter school.

"Some of my pleasant memories are of New Orleans and New Orleans friends connected with him, and I never think of him, but I am reminded of the breakfast ride we took over the New Orleans & Mobile railroad, of which Mr. Scranton was then president, and Dan Robinson, afterward of the Mexican Central, was general manager.

"The road was just completed in the season of 1873-3. I was then managing editor of the Mobile Register, and had been induced to leave the Mobile theatre, but I am reminded of the breakfast ride we took over the New Orleans & Mobile railroad, of which Mr. Scranton was then president, and Dan Robinson, afterward of the Mexican Central, was general manager.

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played for very large houses, there was not one night of the engagement that I did not put out the standing room sign in front of the Grand Opera House for the three weeks' engagement, including matinees, which were played at night prices.

"The echo was so great that the people of Mobile clamored for more of Barrett, and the only possibility was to give an off-day matinee in the Mobile theatre.

"How to do this was the problem. Mr. Tom Davey, the popular manager, known to all theatre and newspaper men, was managing Barrett. He unfolded my plan to him. He jumped at the idea, remarking: 'This will be the biggest thing in modern theatrical enterprise, but don't tell Cassius.' That was his pet name for the great expansion of the theatre, and he was very much pleased with my plan. I went ahead and made all arrangements, saw Dan Robinson and Mr. Scranton, engaged a special train, got the great engine No. 19, with Tim Galvin, the Jim Binslow of land mariners, and announced a Monday matinee in Mobile without telling Cassius. This was only done while he was in the throes of the first performance of 'King Lear,' which he played at the Grand Opera House, in this city, in this engagement. The news nearly rang down the curtain. Barrett collapsed, turned pale under his paint, and said we were 'sacrificing my life for base coin.' We convinced him of the contrary and told his vanity and convinced him that he was making the greatest 'artificial feat of the day, in which his life and an admirable wife concurred.

"On the next Monday morning a party, consisting of the company, a resident Scranton and daughter, Dan Robinson and wife, and a few invited guests, assembled at 7:30 o'clock for breakfast at the St. Charles hotel. Nat Burbank was the only newspaper man who accepted the invitation to take the somewhat perilous flyer over the Rigolets. We left New Orleans and made the trip to Mobile in two hours and one minute, the only stop being at Mississippi City. We had the train photographed at the Mobile station, rode to the Battle House for luncheon in a leisurely manner, and the curtain was raised in the Mobile theatre at 12 o'clock sharp, and five acts of 'Richelieu' played without one cut. The party took carriages, rode through the city, dined at the Battle House, and cruised their way through an immense throng to take the special train. The run back was made in one hour and fifty-nine minutes, and at 7 o'clock sharp the whole party walked again into the St. Charles dining room and took supper, and the curtain was raised at the Grand Opera House at 8:10 o'clock, and five full acts of 'Richelieu' played again.

"The feat was much talked of in all the papers at the time, and was considered to be up to that time the fastest theatrical work done in any country. Jefferson and other great stars had played matinees in New York and night performances in Philadelphia, and vice versa, but under very different conditions of railroading and over very different country, and I do not think that any of their trains ever reached the seventy-mile-an-hour limit that we did over the Pascagoula stretch. Bulletins of time and distance were thrown out at every station, though we did not stop, and were

placarded in front of the theatre, and it is needless to say that it was packed to such a degree that the ladies jumped the rail and occupied club reserved seats as they had done more than once at the matinee, much to the horror of the quiet, middle-aged gentlemen, whose heads would bob up serenely through the private stowaway, only to disappear wreathed in smiles.

"Barrett was wholly delighted, and for years afterward talked of 'my special train,' 'my lightning matinee,' and 'my ten acts of 'Richelieu' in eleven hours.' It may be of interest to note that the genial and ever popular John T. Raymond and his first wife, the beautiful and gifted Maria Gordon, were members of my company during this engagement.

"The railroad people were more pleased than Barrett, though they did not talk so much about it. Two years later, when John McCullough played at the Mobile theatre, the greatest engagement ever known in its history, he came to New Orleans and I came over and tried to arrange another 'lightning matinee,' that train for ten times the money you paid for it."

"I seem to see now Nat Burbank standing in the aisle of the special car, with Barrett stretched out upon a berth and covered with an Afghan, while the editor poured glasses brimful of white wine for the ladies, with that demonaic flyer topping seventy miles an hour, and there is a blank left in my heart when I come and find Nat Burbank gone."

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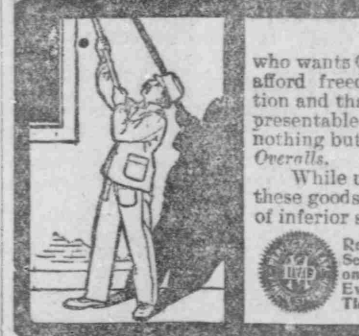
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Needn't Worry. (Atlanta Constitution.)

"Daddy's out there in the hall, an' he says, 'the devil's to pay.'"

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